

## TO COMMAND EL PASO DISTRICT

Maj.-Gen. Howze, Just Back From France, Ordered to Bodrer.

Washington, Aug. 23.—Maj.-Gen. Robert L. Howze, who has just returned to the United

States from France, where he commanded one of the regular divisions, has been ordered to proceed immediately to Fort Bliss, Tex., to take command of the El Paso border district.

### AGED WIDOW HURT.

Jasper, Aug. 23.—(Special.)—Mrs. Mollie Wyrick, living alone on her farm near Jasper, was severely hurt by some falling implement, causing an abrasion on the lower limb. Mrs. Wyrick's daughter, who was called from Dunlap and will remain for an indefinite period with her mother.

New's want columns are The Shopper's Guide.—(Adv.)

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Effective Sunday, August 24th, Special Depot Car Service to North Market Street Station will be inaugurated, connecting with all arriving and departing trains as per the following schedule:

Arriving Trains		
Train Arrives	Connecting Car	Connecting Car
North Chattanooga Station	Leaves Ninth and Market Streets	Arrives North Chattanooga Station
6:27 a. m.	6:07 a. m.	6:17 a. m.
9:37 a. m.	9:17 a. m.	9:27 a. m.
6:27 p. m.	6:07 p. m.	6:17 p. m.
8:07 p. m.	7:50 p. m.	8:00 p. m.
Departing Trains		
Train Leaves	Connecting Car	Connecting Car
North Chattanooga Station	Leaves Ninth and Market Streets	Arrives North Chattanooga Station
5:00 a. m.	4:35 a. m.	4:45 a. m.
12:05 p. m.	11:40 a. m.	11:50 a. m.
4:10 p. m.	3:45 p. m.	3:55 p. m.
8:15 p. m.	7:50 p. m.	8:00 p. m.

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## New Fashions in Names for Heroes, Like Women's Frocks—"Dirck" Banishes "Jim" In Modern Fiction--Reviews of Recent Books

Styles in the names of the hero and heroine of the love story shift change fully as rapidly as do the styles from Paris. Ministers are now inveighing against the bareheaded styles of the boulevards. Critics might well inveigh equally against the bareheaded names with which the hero and heroine are beset.

"Dirck" has been hero of eight short stories in the past month. The reactions of "Dirck" in all the stories, show him to be more or less the same sort of a fellow who was called in the Saturday Evening Post of ten years ago, Richard or Tom or Bill. Yet one expects a little something exotic from a "Dirck."

A hero by that name should have a magnetic presence; his eyes should enthrall the poor gullible girl; she should forget the ordinary commonplace young man, who has wished a simple ring on her finger, and follow the interloper. There is, or should be, a certain fitness about the relations of name and character. Perhaps a "Dirck" by any other name would make love as sweetly, but certainly he could not do it as subtly and irresistibly.

Similarly "xvete" and "Star" and "Gay" are taking the place of Mary, Maud and Margaret in the world of girls—in books. "Yvete" should be capricious, headstrong and capricious; but she is nowadays a sign of a writer's ennui with his work, and dressing up a bad piece of work with more names.

To cite one instance where the author fits an appropriate character to the name, can one imagine a Robert W. Chambers' heroine named Jane or Maud or Martha? And if one could by sheer force of will power, accomplish such a feat, imagine her acting like a Jane or Martha or Maud? No, indeed! Nobody except Sylvia or Valerie or Jacqueline could stroll slowly around smoking cigarettes and getting drunk in that delicately devil-may-care way that Robert has made the reading public so extensively familiar with of late years.

Then there's Reggie. A funny story just naturally isn't there without a Reggie, nowadays. But Reggie himself may be all sorts of a fellow, from the kind that "left it to Jeeves," to a regular person.

There is another class of authors who stick to their last in the way of names. These writers, who feature the persistently cheerful little girl or big girl with the double name. You know at first glance that anybody named Sally-Lou or Billy-Ann couldn't help but be a ray of sunshine in any home. There is something depressing about these Polly-anian girls. After an hour with a book of this kind one rises feeling that something really ought to be done about things in general.

Time was when one met a hero wearing a family name in the place where most of us carry Jim or Bill or Henry, one knew right away just where he belonged. That Smith Jones told the whole story. We felt sure that back of him stretched a long line of noble ancestors, with at least one governor of a state. But now, days, Spottiswoode Tompkins may be the son of a factory foreman, and work his way through college by sweeping out the buildings. The author doesn't care.

On the whole if the author of the present day would only pause a moment to consider before labeling his characters, it might save the reading public many a disappointment. An author really has no right to call a hero "Glyndon," on page 1, when he knows he is going to act like "Jim," on page 118.

An inventory of the names in a popular magazine, from cover to cover, revealed the following list: Carol, Rose, Marie, Winifred, Adrienne, Muriel, Isabelle, Milly and Kitty. Note Kitty, please. The heroes who played opposite these leading ladies here generally fetched appellations. They were, Gregory, Allan, Claudius, Jacques and Bill. Gregory is frankly characterized as a lounge lizard. Only the big things mattered to Greg, so one day "when a curtain of rain shut off one street from another," he eloped with the heroine, but discovered at the first corner that he had forgotten his rubbers, and had to go back. Jacques for one, behaved

in a manner befitting his name. He died together in the gloom, he and the heroine drank warm wine and discussed their future. In order to show that he was a regular guy, departed abruptly with her necklace and pocket-book. "You don't care for that sort of literature, you say? All right, let's turn to one of these solid, highbrow magazines." A similar inventory gives us "Fagillon, Madge, Regeneult, Adelaide de la Forest, Dong Yung, Kitty and Carrie, or maybe Carrie belonged to another magazine. Anyhow, the story in which she appeared was labeled: "By a New Writer." Next time he'll probably call her Adrienne.

After an exhaustive research among the welter of modern fiction one feels like setting up an impassioned plea for a few more Marys and Little Lias Janes.

"DAVID VALLOIR," by Francis Lynde, Chas. Scribner's Sons. An interloper, and one that shows a slight new note for Francis Lynde. To be sure Mr. Lynde sticks to his favorite major, the railroad and construction work, but it is a bit more here than the mere romance. He has given a psychological study of the effects of loyalty, its placement and misplacement, in war character.

Valloir is a young man who seeks a fortune and a sweetheart; of course the last chapter he finds them both.

That is assumed when the book begins; but in between, the dangers of knives and gun-play, untimbered mines, cave-ins and desperadoes are met with unruffled equanimity. David's father was under obligations to the girl's father; the father was an unscrupulous railroad contractor who made his profits by milking the contractor, skimping the work and cheating the inspectors. The daughter, of course, was a high moral agent. David was put in a position of great trust, and influenced by his loyalty to the man who had loaned his father \$100,000, he consented at the short-measures and rotten contracts.

The deus-machina in the shape of a tunnel cave-in, imprisoning the hero, the heroine, and many workers, is introduced to cause a moral reformation in both the corrupt contractor and the super-loyal hero. The book ends with them starting to live happily ever after. In "David Valloir," we have an interesting study in moral degeneration. Through a feeling of gratitude to the man who has saved his father from disgrace, the hero begins a "descent to Avernus," from which he is rescued partly by accident, and partly by the personality of Virginia Grillage, his employer's daughter. The denouement, brought about by the cave-in of a tunnel, due to faulty construction, is the resolving force of the story's development.

Not only do the instructors, who represent the highest-class academies in this country, intend to fight the "jazz" evil by means of propaganda, but they will formally join forces with welfare bureaus and copeless in larger cities to ban those thrilling wiggles of modern times from both public and private ballrooms.

The steps and glides that have grown out of the syncopating jazz music of today will be replaced by more graceful and more moral trots to the tune of a tempo—medium between the colonial minuet and the shimmy.

As Far as Can Be Allowed. "Immoral dancing has gone as far in one direction as an impatient public will permit in the other," declared Fenton Bett, of Dayton, O., president of the Association. "Either the dancing masters must educate the people to discard suggestive movements in the ballroom or justly alarmed parents will demand that the police abolish all dancing, just as they have banished the barbershop."

It was first discovered four years ago in a negro dance hall in Chicago. Several negroes saw the negroes going through movements and, seeing an opportunity to make money, introduced it in society.

"You can't reform dancing, though, until you reform music, abolish the jazz—that horrible medley of cow-bells, drums and wash bottles. Modern music compels you to adopt those jerky steps and we intend to introduce a tempo to take the place of these syncopations."

"Women police in every large city in the country have been trying in vain to fight this evil, and we are now going to help them. We will establish an information bureau in Waltham, Mass. where our secretary, George F. Walters, will distribute pictures and literature describing what is proper dancing and what is not. We will also send welfare workers really do not know themselves what proper dancing is. This bureau will solve that problem for them."

"Refined people will voluntarily adopt proper steps and positions; others will be made to."

Blames Melting Pot. Mose Christensen, of Portland, Ore., blamed the melting pot class for these "startling conditions."

"When women stop twisting their spines into sailors' knots from the waist down instead of the waist up, the ballroom will become a safe place for refined young girls," he asserted with energy. "Our music today is filled with half notes and three-quarter notes, and it seems the most natural thing in the world to do a contortion act instead of executing an artistic step. No wonder our European allies are alarmed over the introduction of American dancing into their hitherto dignified circles. Our music—the so-called typical American music—is nothing but an adaptation of the negro cakewalk."

"We are establishing a national school for music and dancing and it will set the standard for dancing throughout the country. It is very singular that the government should have exempted dancing classes from a war tax on the ground that they are a part of the nation's educational system. Dancing should become part of the curriculum of all public schools."

"There is a time and a place for everything. But the dance hall is not."

HE'D TIE THE PRESIDENT

PHILIP CAMPBELL

Representative Campbell would put a leash on the president of the United States. He has introduced a bill to make it unlawful for the chief executive to leave the country. Campbell says when the president goes abroad it "invites trouble."

ment. One may say that David Valloir's change of heart is brought about in a rather conveniently sudden manner, familiar to authors. But after all, things happen pretty much the same way in real life, and events play a big part in the shaping of characters.

Eben Grillage, the contractor king, is the typical figure among modern business financiers, the man who has a double conscience, one for business and one for his personal affairs, or perhaps he is just another version of Shakespeare's Julius Caesar, a man out of time with his times.

Booth Tarkington has said that there ought to be American fiction for Americans. According to Mr. Tarkington we are tainted with "Mediterraneanism," an affliction that makes us feel that a story which turns out with everybody living happily ever after is untrue to life. This idea is an inheritance from our old world ancestors, who seldom had an opportunity to see stories end happily. We who live in a new world ought not to feel that happy endings are untrue to life, says Mr. Tarkington. According to this theory, Francis Lynde's novels are truly American. Matters are always satisfactorily adjusted in the last chapter, and hero and heroine start out on a career of uninterrupted bliss, a state of affairs which is rather refreshing in these days of hectic fiction.

NEW STEPS DESIGNED. New York, Aug. 23.—Already the country's foremost dancing masters are ready to offer a new step—or a series of them—to take the place of the discarded shimmy. It is to be known as the internationale, because it contains steps representing all of the allied nations.

"The internationale is quite simple," as Oscar Duryea demonstrated it, and, above all, is moral.

"You see, just take two steps forward, then three quick balancing steps—left foot to the right, right to the left and left to the right. Now step to the right side with the right foot and click the heels together. That is army taps. Repeat the same to the left side. That is navy taps. Then two steps, military in effect, to the right angle forward. That is the military dash of France."

place for disgusting immorality." Miss Luella Hanes, of New Orleans, pointed to the fact that throughout the country there is a determined movement to reform dancing or banish it.

"This movement is more widespread than people believe," she said. "The fox trot, waltz and one step will be retained, but all objectionable features will be taken from even these dances. Our modern stage is partly to blame."

Make Dancing Decent. "Theatrical managers seem determined to make professional dances as vulgar as possible and added insult to injury by making remarks about them from the stage. Young people see these dances, and immediately imitate them—with startling success, too. Thousands of dollars are being wasted every year to pay dance hall inspectors. We intend to make dancing so decent that inspectors will not have anything to do."

In this she was enthusiastically supported by Thomas McDougall, of Pittsburgh, and Miss F. Kohl, of Madison, Wis. Mrs. Gus Zimmerman, of Cleveland; Fred Christianson, of Seattle, Wash.; Mr. and Mrs. Blynn, of Rockford, Ill.; E. B. Gay, of Chicago; E. J. Evans, of Houston, Tex.; Miss Ila Knowles, of New York, and Otto Deinemann, of Boston, are also fully in accord with all of the views.

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SHIVERS, SHIMMY SYNCOPATIONS, SO-CALLED DANCING, ARE SLATED TO BE REPLACED BY MORAL TROT TO TUNE OF A TEMPO

Dancing Masters Plan War on Jazz Evil—Immoral Dancing Has Gone as Far as An Impatient Public Will Permit, and Must End.

(BY HAROLD K. PHILLIPS.)

New York, Aug. 23.—(I. N. S.)—Shimmying, shimmying, syncopations, ear-splitting jazz music and "public vulgarity poorly disguised as dancing" must go. This was the unanimous opinion expressed today by dancing masters from every part of the United States, who assembled here to attend the annual convention of the American National Association of Masters of Dancing.

Not only do the instructors, who represent the highest-class academies in this country, intend to fight the "jazz" evil by means of propaganda, but they will formally join forces with welfare bureaus and copeless in larger cities to ban those thrilling wiggles of modern times from both public and private ballrooms.

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